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redskin of Mr. Paul Manship, with his broadly modeled face and hair like a primitive Chaldean or Hivite or Etruscan, bending his bow against an American prong-horned antelope the other side of the room, ay, and hitting the poor little beast, too, winging it behind the right upper foreleg, the antelope itself, in the archaic style of its modeling, being a direct offshoot of primitive Lydian or Ægean sculpture. Mr. Manship is full of go and humor, so that his excursions back into the dawn of sculpture are pleasant indeed! See in his "Dancer and Gazelles" the quaint charm of the dancer's gesticu-

lation and the way in which the composition forms a silhouette quite delightful after its own kind! Miss Malvina Hoffman takes the Shaw Memorial Prize for two figures rushing along like Cot's famous lovers in the old painting. Mr. Aitken's "Pan" has seized a mermaid who agonizes in the fearful grasp of the goat-footed god. Mr. Sanford offers a dancer poised on tiptoe with one leg out in the Prussian goosestep. Mr. Grafly is represented by an excellent head of Paul Bartlett, the sculptor. The sculpture this time forms a decided element in the general excellence of the Winter Academy.

"AVE MARIA" AND "DR. FELIX ADLER"

BY DOUGLAS VOLK, N.A.

(See frontispiece and opposite page)

THE question whether one should paint always directly from the life or from the object inanimate, or whether, having possessed oneself of the exact appearance of the matter to be painted, one should retire to the studio and paint from memory with the aid of such data as the sketch-pad may supply, is one that leaves a good many artists cold. They are more inclined to paint than to speculate, act than theorize. They are apt to be robust, enterprising, downright; no friends of painting to show off profundity in the painter or of attempting to make people believe they are path-breakers in art who have a god-given genius to see through mountains and around the corner as no others may. Of such wholesome, direct and energetic artist folk comes Douglas Volk, painter, son of Leonard Volk, sculptor. His "Ave Maria" will be found as frontispiece in this number, together with the portrait of a man as a further example of his manner. It is a remarkable example of profundity of expression. it connotes the rapture and religious adoration the chosen subject suggests.

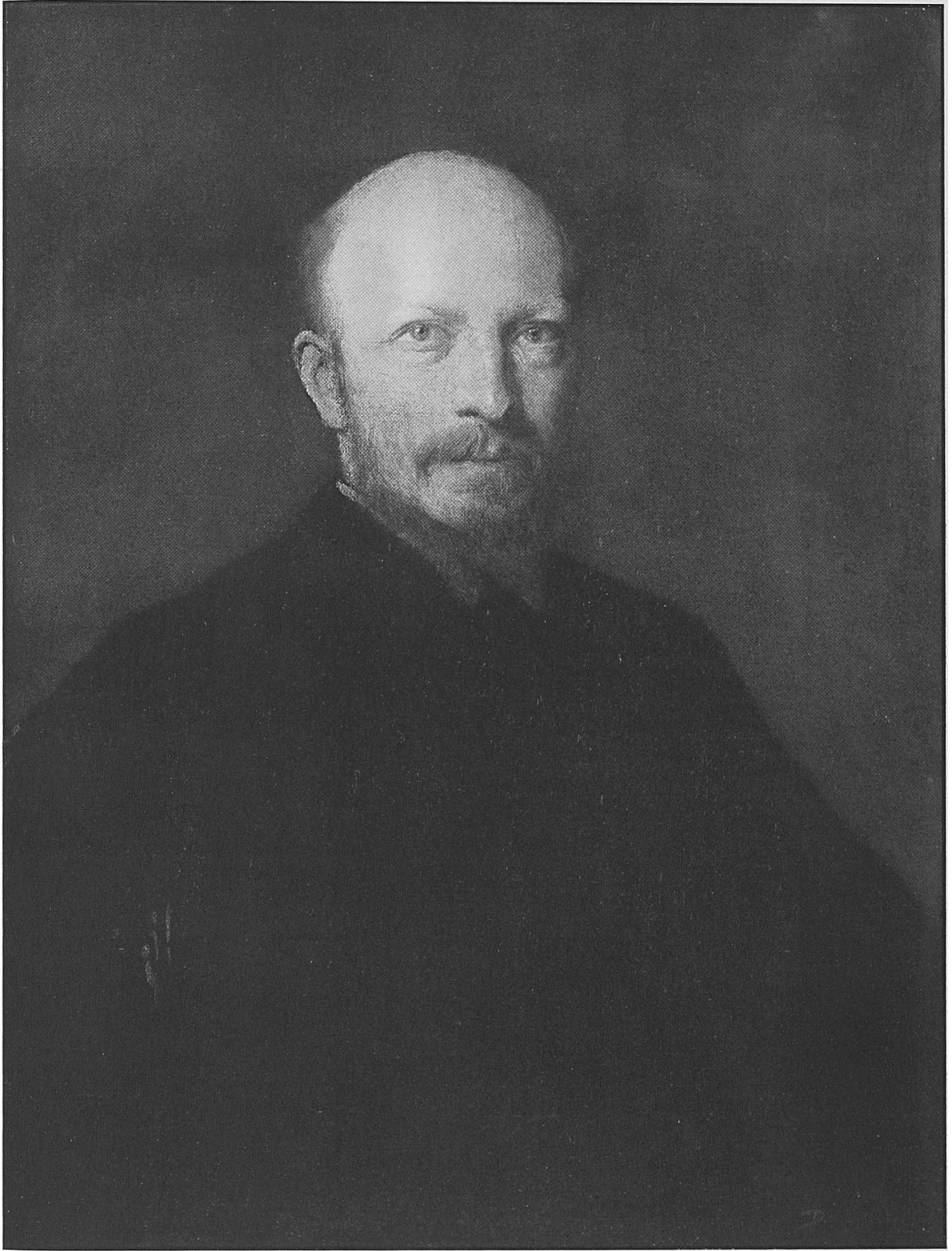
Mr. Volk was born "down East" in 1856 and studied in Paris where Gérôme was not only a successful painter but a teacher of art and the principal defender of the good old Dutch and French and German fashion in pictures called *genre*, especially of that section called historic *genre*. Anecdote, historical or otherwise, seemed worth while, more especially because the naïve public liked it 'passing well. But it was not necessary to follow Gérôme to the point of imitation, since the host of teachers and critics and pupils provided the antidote; but at any rate the young American learned, in the school where Gérôme came to quiz, that the ordering, the lay-out of a canvas is one thing, the relation borne by figures one to the other or to certain well-worn backgrounds is another thing important for the production of a good picture. He was initiated into the traditions of sound drawing; in practice as well as in the course of his activities as a teacher of art he has always upheld the slow but careful progress of student and canvas instead of the short cuts to perfection offered by impatient men.

Returning to America in the seventies, Mr. Volk shared with many other artists a feeling against the Academy of Design because of its narrow views,

a view shared by a handful of Academicians, so that the starting of the Society of American Artists in 1880 as a more liberal organization of the painters and sculptors met his approval and he joined the new gild. But the protest that Society embodied having had its effect, he became an Associate of the Academy in 1898 and in the following year Academician.

As the son of a sculptor Douglas Volk leans toward perfection of form rather than showiness of color and instinctively turns away from the shadowy, the romantic, the dramatic effects produced by the mysterious and obscure. He likes well-defined, clear-cut outlines and figures firmly detached from the background.

Interested in the Colonial days, he has painted such anecdotes as "Accused of Witchcraft," now at Washington in the Corcoran and later on "The Fur Trading Period," mural in the court house at Des Moines, Iowa, also attractive compositions in which fair Puritans, stern, lanky-jawed settlers and the Indians of Fenimore Cooper figured; likewise ideal figures like "Reverie" in the art gallery of Montclair, New Jersey, "Among the Lilies" for the National Arts Club, New York, "Maiden's Reverie" at Pittsfield, Mass., the town where he was born. It would be a long list to specify all the medals and prizes awarded for his many simple, straightforward and agreeable compositions from 1893 to the present time. One may note three gold medals in 1907, 1910 and 1915 from the Carolina Art Association, the Arts Club of New York and the National Academy of Design respectively, and a fourth from the Panama-Pacific Exposition. At the same time he was more or less occupied with portraits. Thus in 1915 he won the Maynard Portrait Prize at the Academy. In all likelihood the portrait of Dr. Felix Adler reproduced here is the most successful of all those he has done hitherto, not excepting that of his young daughter in the Memorial Art Gallery at Rochester, N. Y. This is not only a remarkably good likeness of a remarkable man who is known as a thinker and educator but as a piece of painting it represents high-water mark for Douglas Volk, since it shows the uncommon ability of the artist not only as a psychologist but as a masterly wielder of the brush.



DR. FELIX ADLER
PAINTED BY DOUGLAS VOLK



PAINTED BY DOUGLAS VOLK

"AVE MARIA"

ENGRAVED BY TIMOTHY COLE